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FROM THE EDITORS OF
Trains

IN COLOR: Two professionals discover rail photography

NEW HAVEN ARTWORK

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SOUTHERN EXCURSION STEAM

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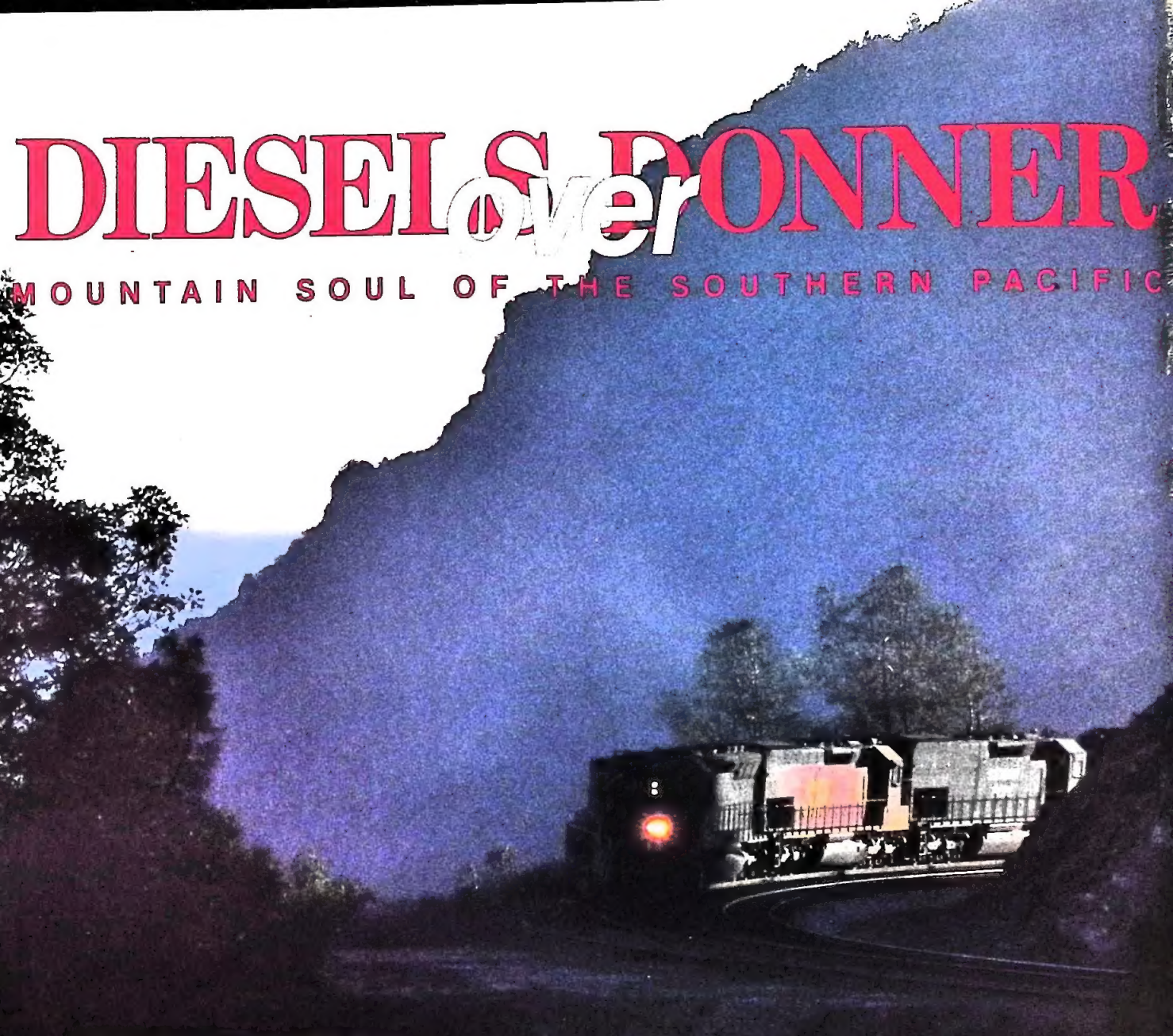

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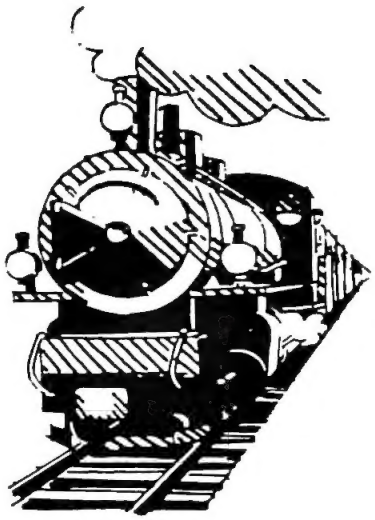

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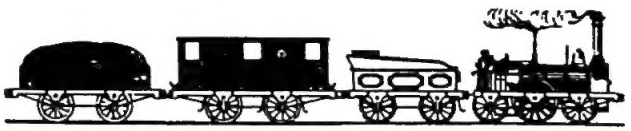

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The way we were

LEFT: Its crew squinting into the evening sun, a commuter train of former Lackawanna electric cars—a red one in the lead—departs Hoboken, N.J. Professional photographer Don Spiro is proud of his avocational work on the Garden State's railroads (pages 8-13).

ON THE COVER: Bryan Rice used a 200mm lens to photograph a CSX grain train in Hamilton, O., on the old Baltimore & Ohio line to Indianapolis in February 1988. In this 4:30 p.m. view from D Street, a GP35 still in B&O colors leads the way across the Miami River bridge.

VANTAGE POINT

FOUR TIMES A YEAR

WITH this fifth issue, TRAINS ILLUSTRATED proudly launches its second volume. We thank each and every one of you for your support, and for your constructive criticism as well. As with any brand-new periodical, we'll take steps that, within reason, are guided by the interests of those who are spending money to buy the product, so we welcome suggestions. About half of the 60,000 or so of you reading these words are subscribers, and we want to remind especially you folks that TRAINS ILLUSTRATED, although it's issued four times each year, is not "quarterly." We publish on a "weighted" schedule, with issues every other month from October through February; the fourth issue then splits the remaining time in half. Hence, the next issue of T.I., No. 6, will appear in June 1990, carrying a September 1990 cover date. We expect binder folders for loose copies, carrying the TRAINS ILLUSTRATED logo, to be available soon; watch for ads in the next issue. . . . Two presentations in this issue show evidence of a phenomenon that is very gratifying—professional photographers, who are not necessarily dedicated railroad enthusiasts or active railroad fans, have discovered that the railroad is a fascinating subject for their camera work. The magic appeal of such an industrial but animate subject is natural, as we who have photographed trains and the rail physical plant have known for years. So although they are not well-known within the usual rail photographer circles, we welcome Don Spiro of New Jersey and David Clark Wendt of Ohio to our pages. We hope their compatriots increase in number.

J. David Ingles

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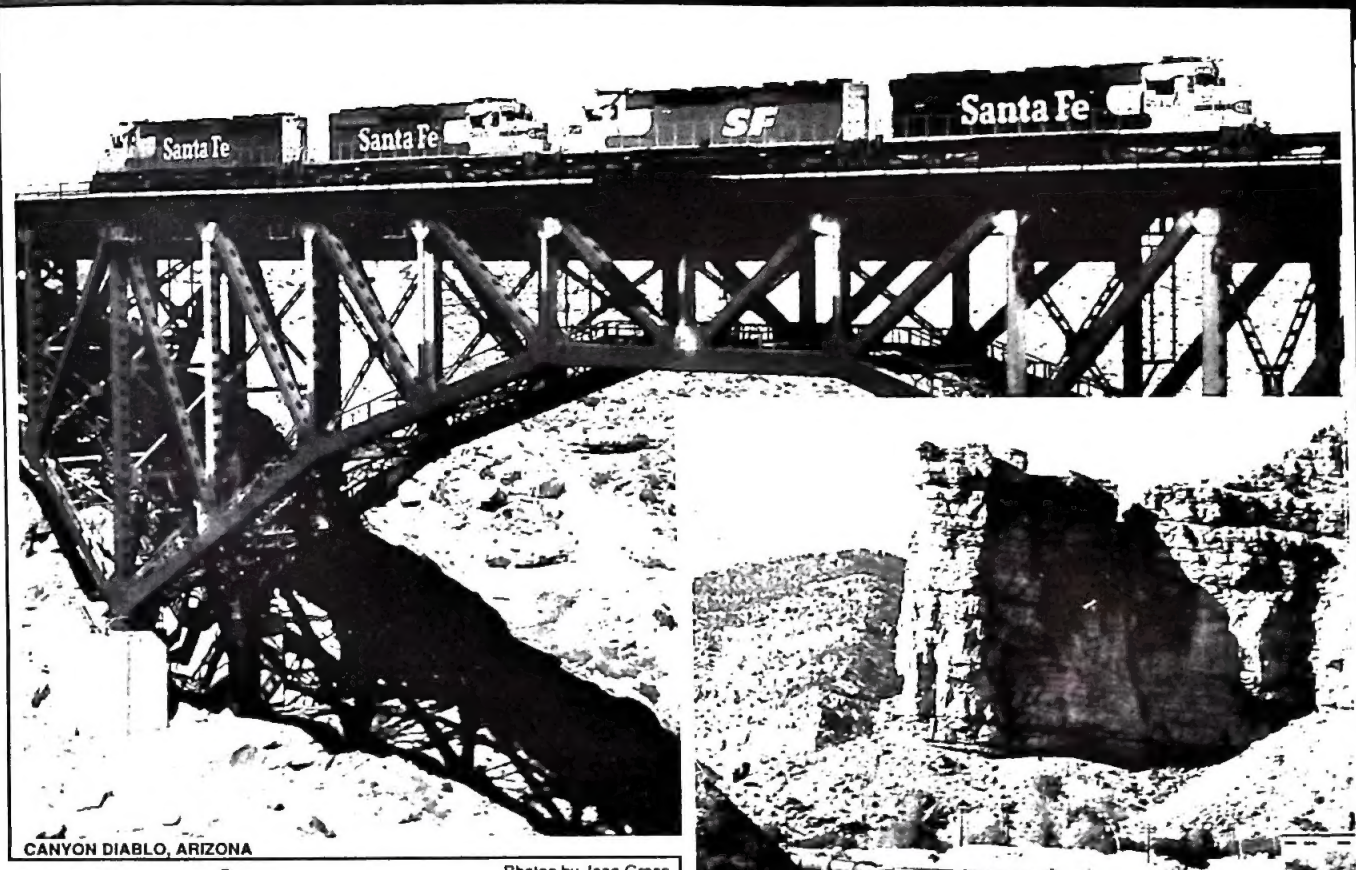
2 NEW VIDEOS: SANTA FE in ARIZONA - RIO GRANDE in UTAH

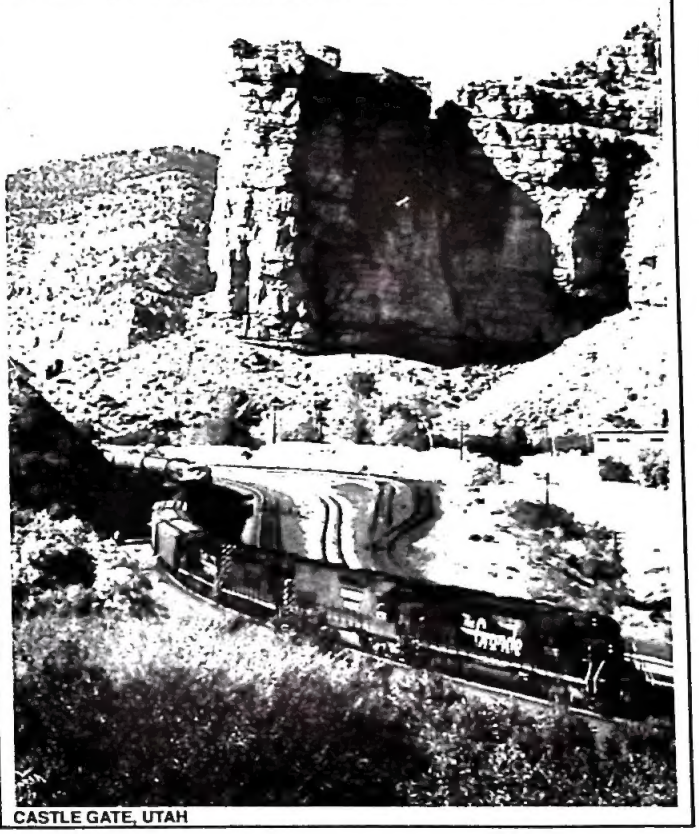


CANYON DIABLO, ARIZONA

Photos by Jean Gross

SANTA FE'S SELIGMAN SUB

Desert...snow capped peaks...and "Yellow Bonnet" diesels. That's the Santa Fe's Seligman Subdivision. You'll see a variety of Santa Fe power as trains from California, Texas and the Midwest thunder over the Arizona Divide between Winslow, Arizona and Needles, California. Red and yellow merger paint schemes are seen also. Locations include the massive steel arch bridge over Canyon Diablo - Supai Summit with the snow capped San Francisco Mountains - Peavine Line to Phoenix - New Line Williams to Crookton - Yampai Summit - Crozier Canyon - Kingman Canyon - Colorado River Bridge at Topock - and Needles, California. 60 minutes of Santa Fe Action in the Great Southwest. **49.95**



CASTLE GATE, UTAH

A SALUTE TO SOLDIER SUMMIT

All trains on the Rio Grande's Utah Division have a common goal...to reach Soldier Summit! The western approach through the Wasatch Mountains is distinctively different from the eastern side which rises from a desert floor through rugged arid canyons. See Rio Grande power sets lashed up for high speed and brute power at Thompson, Floy, Desert, Grassy, Price, Helper, Castle Gate, Nolan, Kyune, Gilluly, Thistle and more. Many scenes are ablaze with Aspen in Fall colors. Other Highlights: Amtrak's California Zepher-Utah Railway with ex-SP, UP, and BN power - Pleasant Valley Branch with UP power - A colorful circus train. Taped in the Fall of 1988, this is a last look at the pre-merger Rio Grande. 60 minutes. **49.95**

Videography by Dave Gross, broadcast quality, live sound and color. Narrated by Rege Cordic.

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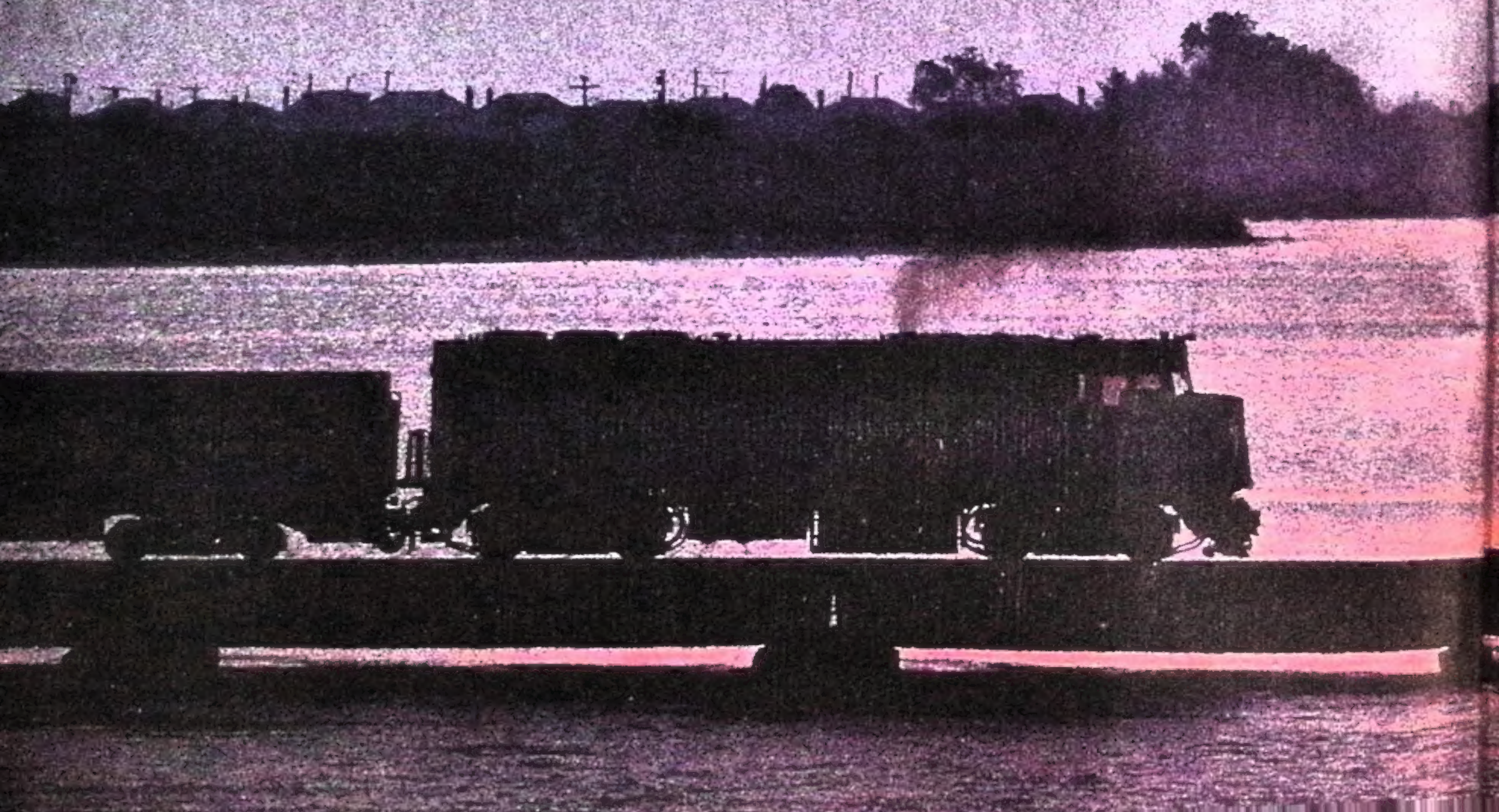
In search of unusual lighting

A "backyard" approach in New Jersey

PHOTOS BY DON SPIRO

INTRODUCTION of a [illegible] edit line has been a joy to editors of TRAINS since its inception, and, given the mission of TRAINS ILLUSTRATED, that pleasure now is increased. The accompanying work of Don Spiro is a case in point. Like Dan Hormann, whose work was featured in T.I. Issue No. 2 ["New Jersey Nocturne," pages 38-41], Spiro is from the Garden State. Spiro is a commercial photographer in Sparta, N.J., specializing in advertising, corporate, and editorial type work. "I also have a little more than a passing interest in trains," he writes.

"Each summer growing up my family would vacation at the Jersey Shore. My overdoting grandmother soon realized that two hours or so a day at the Point Pleasant Beach station [on the New York & Long Branch] placed considerable less strain on her wallet than an equal amount of time spent at boardwalk amusements. Instead of cheap Hong Kong trinkets lan-



[illegible] attic storage box, I've got v[illegible] steam locomotives and those funny, boxcab diesels with yellow stripes and a nose at each end.

"I'm not what you would refer to as an active railfan. I don't have a radio scanner, or belong to NRHS, or plan vacations to be trackside. Being a location photographer, I do find myself near some great places to photograph trains, and I also like the backyard approach. New Jersey was once rich in variety of railroad subject matter, and it was rewarding to witness GG1's and Lackawanna M.U.'s and the ragtag E-unit fleet roll off into a sunset that only the Garden State, with its industrial atmosphere, could produce, rich in subtle tonal and color variations."

Spiro prefers to shoot in odd or unusual lighting conditions. He uses Canon F1's with a variety of lenses from 14mm to 600mm, with Kodachrome 25 or 64 film, "depending on time of day or how much motion I wish to control. I'm not much of a technician, and work mostly from instinct or control."—J.D.I.

ITS F40PH pushing, a northbound NJ Transit train crosses the Manasquan bridge. "I lived in Atlantic Highlands for seven years, on the New York & Long Branch. A record 10-day inversion in 1984 produced a 92-degree reading at 6 a.m. and a sunrise resembling a dying star nearing its supernova stage."

"MY old Saab 99 blew a head gasket while climbing through the White Mountains as I returned from a vacation in Maine, so I got a tow to Saint Johnsbury, Vt., to live out one of those 'furrin cah' horror stories, spending a weekend holed up in a no-star motel in monsoon-like weather. It finally broke on Monday, and I got a chance to see that the Canadian Pacific yard crew was having a bad time of it too—three cars on the ground and the wreck crews getting a lift on motor cars to the south end of the yard. The Maine Central power in the background for the Mountain Job to Portland would be delayed, like a certain Saab owner this morning."

IN SEARCH OF UNUSUAL LIGHTING

SOUTHERN 2-8-2 4501 steams at Roanoke, Va. "This photo was shot on assignment for General Electric and used in its 1986 calendar. As luck would have it, I had included a number of railroad shots in my portfolio that I showed GE's art director who handles calendar production. He was thinking of using a steam locomotive and told me if I could make arrangements to shoot steam, I had the assignment. Norfolk Southern bent over backward to cooperate, and we managed to put the whole shoot together in a few short weeks."

A TRAIN of NJ Transit "Jersey Arrow" electric M.U.'s crosses the Raritan Bay bridge on the old Long Branch. "I spent five early mornings here trying to get a GG1 in this setting but came away with the realization that nature and state-run railroads will only agree to cooperate in negative ways."

"HAVING to work on a close deadline is my greatest challenge and motivation. With only three weeks left of a 50-plus year career for the Lackawanna M.U.'s, I went off for one last look. This shot is from a morning of incredible light around Millburn." ■

IN SEARCH OF UNUSUAL LIGHTING

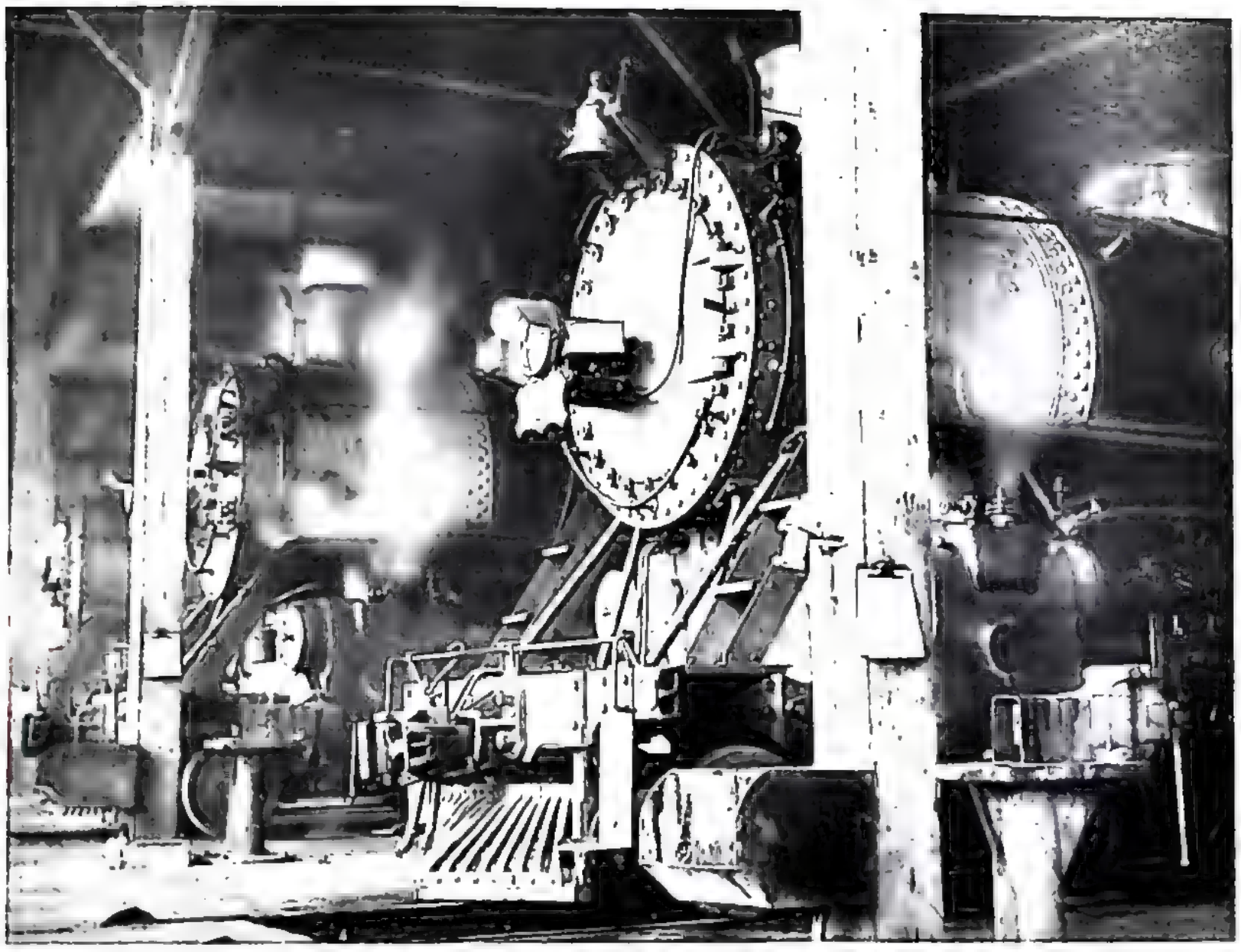
FRISCO

FALLEN FLAGS ALBUM

THE Frisco—or to be formal, the St. Louis-San Francisco Railway—was a memorable property that never came close to the West Coast city in its name but did stretch more than 4000 miles into nine states south and west from St. Louis and Kansas City. Frisco reached as far as the Gulf of Mexico at Pensacola, Fla., and (through its subsidiary Alabama, Tennessee & Northern) Mobile, Ala.; it probed into Texas to Dallas and Fort Worth and the southern Panhandle via the Quanah, Acme & Pacific, another subsidiary that at 130 miles was shorter than 220-mile AT&N but better known because of its quaint name. Frisco's early history was entwined with the names of railroad legends Jay Gould and C.P. Huntington. At one time it controlled the Chicago & Eastern Illinois, and for a time Frisco was part of the Santa Fe. For train-watchers in this century, however, Frisco most often implied classy motive power: beautiful steam locomotives as big as 4-8-4's; red and gold E8 passenger diesels stenciled with names of racehorses; freight units dressed first in black and yellow, later in striking Mandarin red and white. Louis Menk of giant Burlington Northern—himself a graduate of the Frisco—liked the way in which SLSF's route map complemented BN's, and in 1980 BN acquired Frisco.—GARY W. DOLZALL

A classy complement for BN

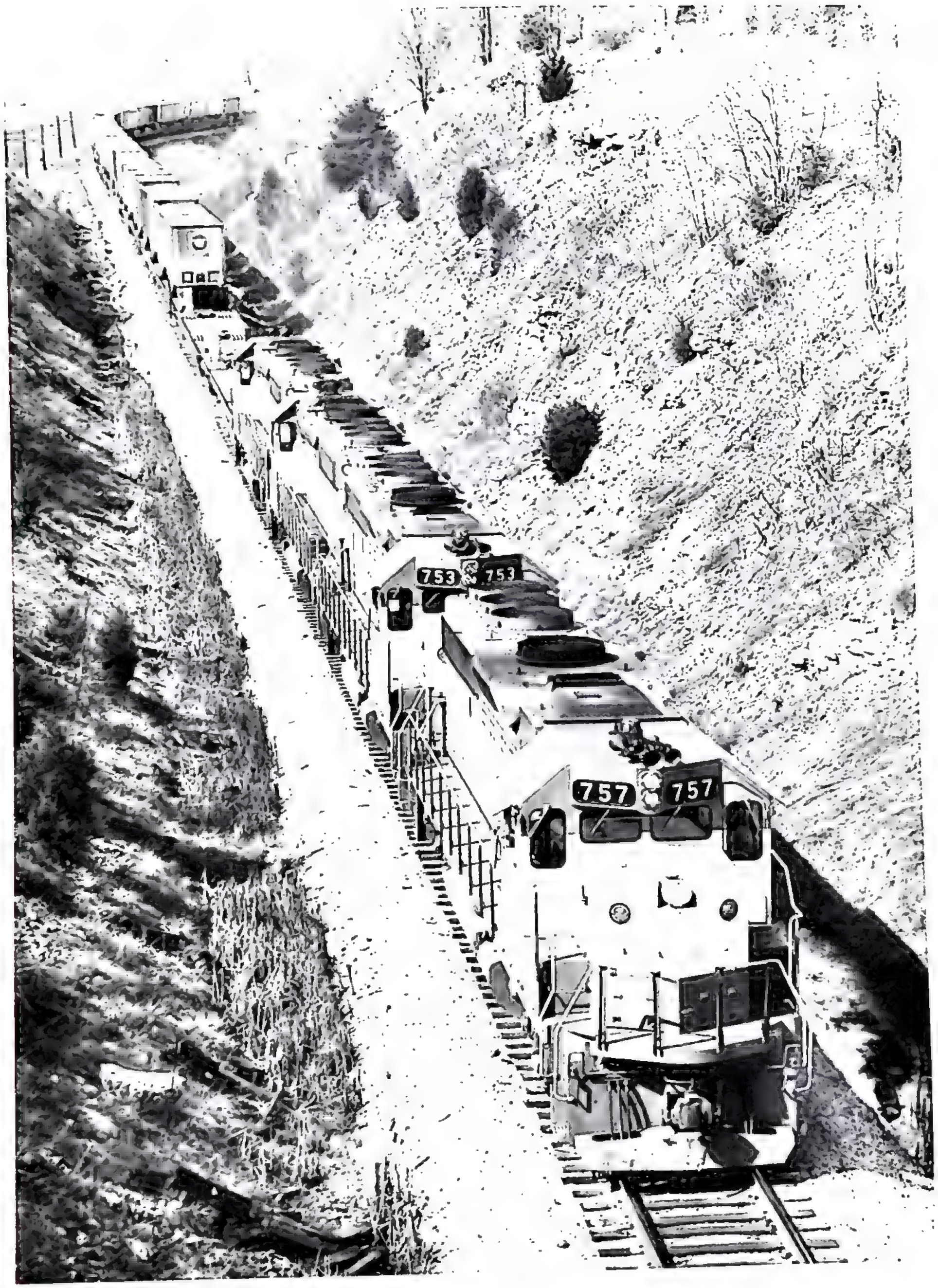
PRESTON GEORGE *stood trackside on a July 1948 afternoon east of Oklahoma City to photograph the* Will Rogers *coming in from St. Louis. In this scene now four decades past, the train is powered by 4-8-2 No. 1522. This 1926 Baldwin locomotive, retired in 1951 and donated eight years later to the National Museum of Transport in St. Louis, has been restored to operating condition by a group of volunteers and was returned to occasional excursion service in 1988.*



COMPANY PHOTOGRAPHERS *in Frisco's employ were not often found wanting, witness these scenes of 4-8-2 1518 and kin simmering in the Tulsa roundhouse (above), and streamlined 4-6-2 No. 1026 heading the* Firefly *eastbound through Sapulpa, Okla., where the lines from Dallas-Forth Worth (at left, below) and Oklahoma City and northern Texas came together to enter the Tulsa area. Blue-and-silver streamlined Pacifics and the Kansas City-Oklahoma City* Firefly *were the Frisco's 1939 answer to competing diesel streamliners on the Santa Fe.*

FRISCO

JOHNNIE M. GRAY *utilized Frisco's distinctive short-masted semaphore signals (above) to frame charging Alco cab units on a freight at Mammoth Spring, Ark., May 26, 1952. During 1955-1957, Frisco had 30 of its 48 FA's and FB's re-engined with EMD prime movers.* J. PARKER LAMB *positioned himself perfectly on the station platform in Winfield, Ala. (right), on May 28, 1955, to record the meeting of the* Kansas City-Florida Specials *behind the usual red E8's. Frisco named all 38 of its E's; leading the northbound is 2013* Sea Biscuit, *while 2011* Gallant Fox *heads the southbound.*



FRISCO

CRAIG VAN ARSDEL put to film this stirring image of the modern Frisco, four Mandarin red-and-white 3000 h.p. GP40-2's in charge of St. Louis-bound hotshot 32 near Dixon, Mo., on April 20, 1980, almost exactly seven months before Frisco's merger into BN. ■

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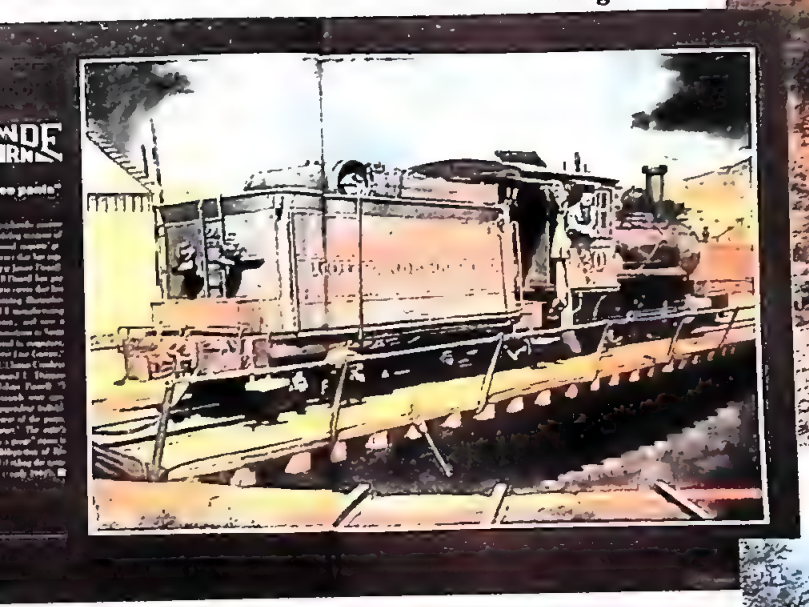
From the publishers of the highly respected TRAINS magazine, this remarkable magazine is a vivid celebration of all that is railroading.



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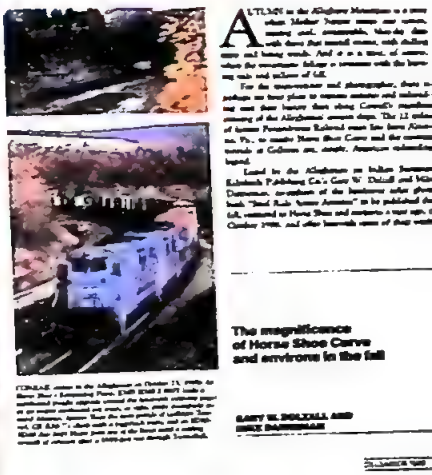

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Falling into place

REGARDLESS of the age when we acquire our first camera and set out to become a famous railroad photographer, we all probably approach our subject in the same manner: a three-quarter wedge exposure of an oncoming train. Our first goal usually is to photograph as many different railroads and types of equipment as possible, for certainly diversity is a hallmark of railroad photography. Later we amateurs recognize that there is more to a quality photograph than merely capturing an image on film in enough light to permit the truck or underbody detail to stand out. We begin to read publications on photography so as to understand how to take our rail photos more professionally. We read the books and study the "masters," only to find out later that unless we have the luxury of posing a train for a shot, all of the techniques and professional tips can become moot when a passing train stays in our viewfinder for only a couple of seconds.

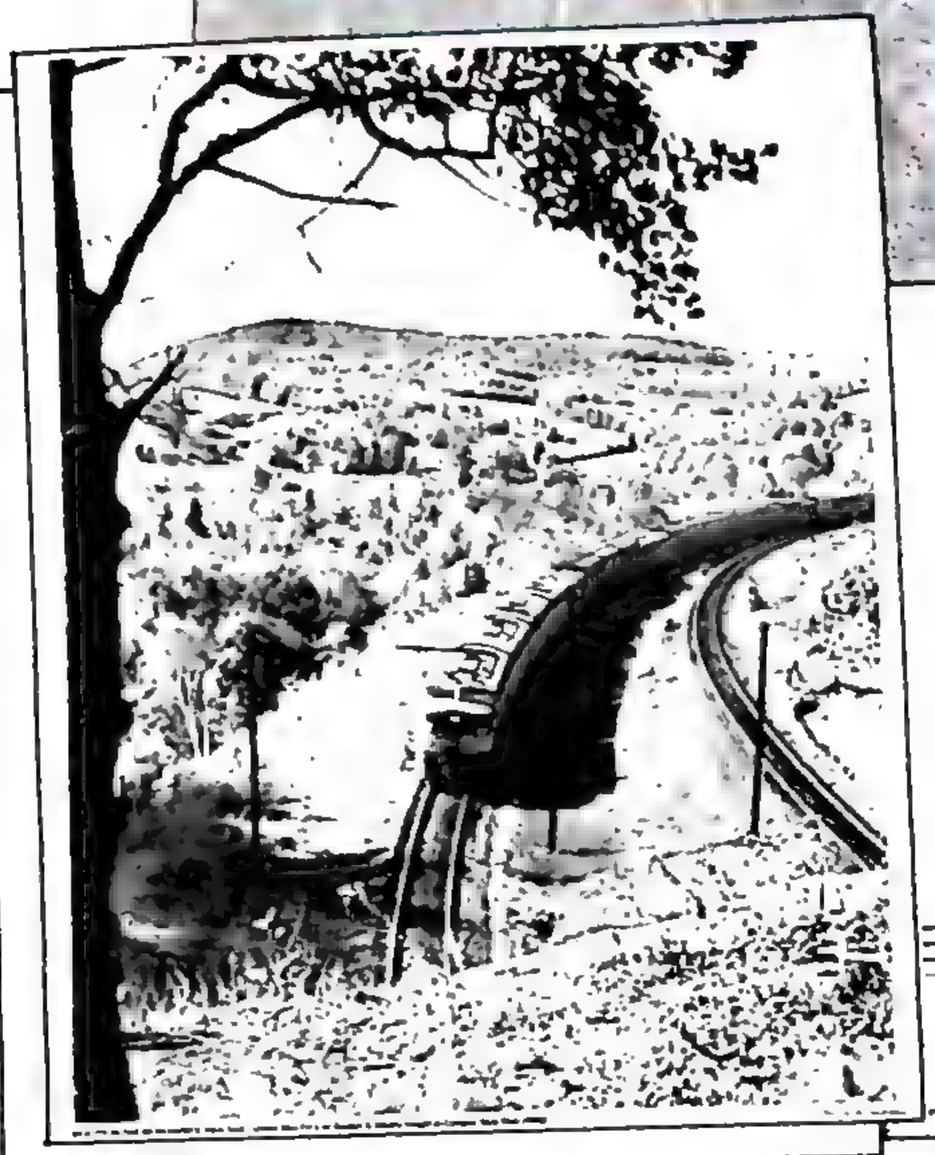
Then one day it happens: We peer through the viewfinder and all the pieces fall into place. It does not happen often, but now we are proficient and experienced enough to recognize it and take advantage of it. Witness a case in point, this photograph of Winchester & Western GP9 811 switching in Bridgewater, N.J., in February 1989. See how the lines on the roadway and the overhead wires lead your eye to the subject? Notice how the large tree adds depth to the photo. And finally, observe how the grade-crossing signal is enough to balance the half of the freight car in the frame. This photo may not depict the drama of a mile-long train grinding its way up Cajon Pass or gliding over Starrucca Viaduct, but it is the culmination of what we strive for in composition, when all the pieces indeed fall into place. ■

Is this a "perfect" shot?

BILL McBRIDE

WINCHESTER &
811
RAIL
ROAD
TRACKS

TRAINS RAILROAD PHOTOGRAPHY



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- Burlington diesel passing water tower
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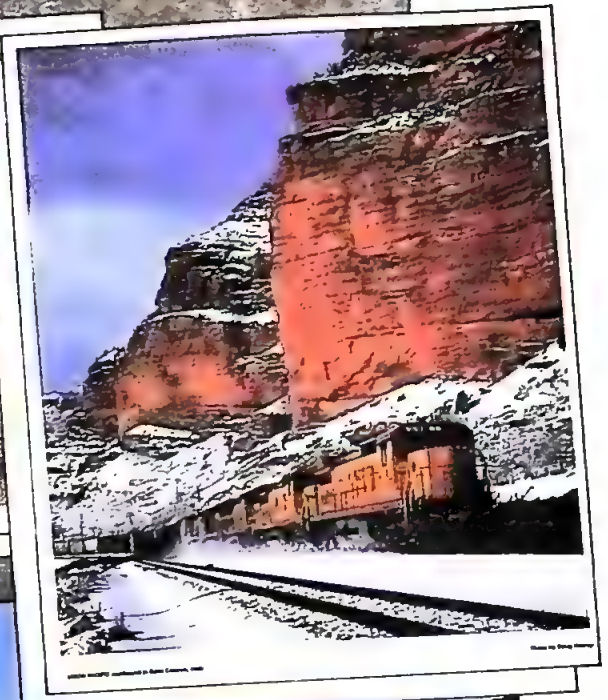

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Hell Gate sunrise

YOU may read many things into this fine oil painting by Richard Pedersen, and when you do, you will probably be sharing in an indulgence in "artist's license." Pedersen's title of "Hell Gate Sunrise" tells us the location—the massive structure in New York City—and the time of day. Hell Gate Bridge, 1200 feet long, with a clear span of 977 feet, and 135 feet above mean water level, was finished in 1917 as a project to directly link the Pennsylvania and the New York, New Haven & Hartford—the "New Haven"—railroads. It spans the Hell Gate of the East River between Long Island and Wards Island. The electrified, four-track railroad on Hell Gate was technically a subsidiary called the New York Connecting.

Depicted is a New Haven train pulled by No. 357, one of 10 EP-3 class 2-C+C-2 electric locomotives built by General Electric in 1931. The particulars of the train, however, are left to our imagination. Hell Gate was the New Haven's route out of Penn Station toward Connecticut and Boston, as it remains today for Amtrak. The majority of the New Haven's trains, though, came out of Grand Central Terminal, as the commuter trains of Metro-North do now, bypassing Hell Gate. In the late 1950's or early 1960's when this scene would have occurred, though, there was no New Haven train scheduled out of Penn Station between the *Federal* at 3 a.m. or so and the *William Penn* at 11 a.m.

So what we might have here, given the New Haven coaches in 357's wake, is a second section of the *Federal*, or perhaps a special movement of some kind. Pedersen is quite content to let the viewer decide. "My objective is to create an emotional impact, so you can feel the power of the train. With the clouds, I have taken advantage of a lighting condition that might not be possible in reality. The train is cresting Hell Gate in the aftermath of a daybreak rainstorm."

Pedersen's attention to detail in his artwork reflects his profession—automotive engineer. A resident of Wayne, N.J., he paints as an avocation; 90 percent of his subjects are railroads, with some portraits and landscapes. "Hell Gate Sunrise," the original of which remains the artist's property, won the Boston Street Railway Association award at the July 1986 International Railway Art Exhibition in Boston, sponsored by the National Railway Historical Society, which took place at the capitol during the joint annual convention among NRHS, Railroad Enthusiasts Inc., and the National Model Railroad Association.—J.D.I.

35
357

Richard Steinheimer.

THE PIONEERS

Ronald V. Nixon

RONALD V. NIXON, one of the pioneers of modern railroad photography, died on May 24, 1989, at age 78. He was famous for his work in the Northwest, particularly his home state of Montana, represented here in a selection of his photos. Nixon's favorite subject was the Northern Pacific, from which he retired as a dispatcher, but he also was frequently at trackside along the Milwaukee Road and Great Northern. His collection has been donated to Montana State University at Bozeman. Well-known California professional photographer Richard Steinheimer, who unearthed a rare print of the Nixon photo above, offers some thoughts on the passing of a giant:

"Ronald V. Nixon was one of the most competent, genuine, and modest photographers I've ever met. He was a man who faced many personal losses in his life and yet who always looked ahead to find enjoyment in the present. The word 'gentleman' constantly comes to mind in thinking about him.

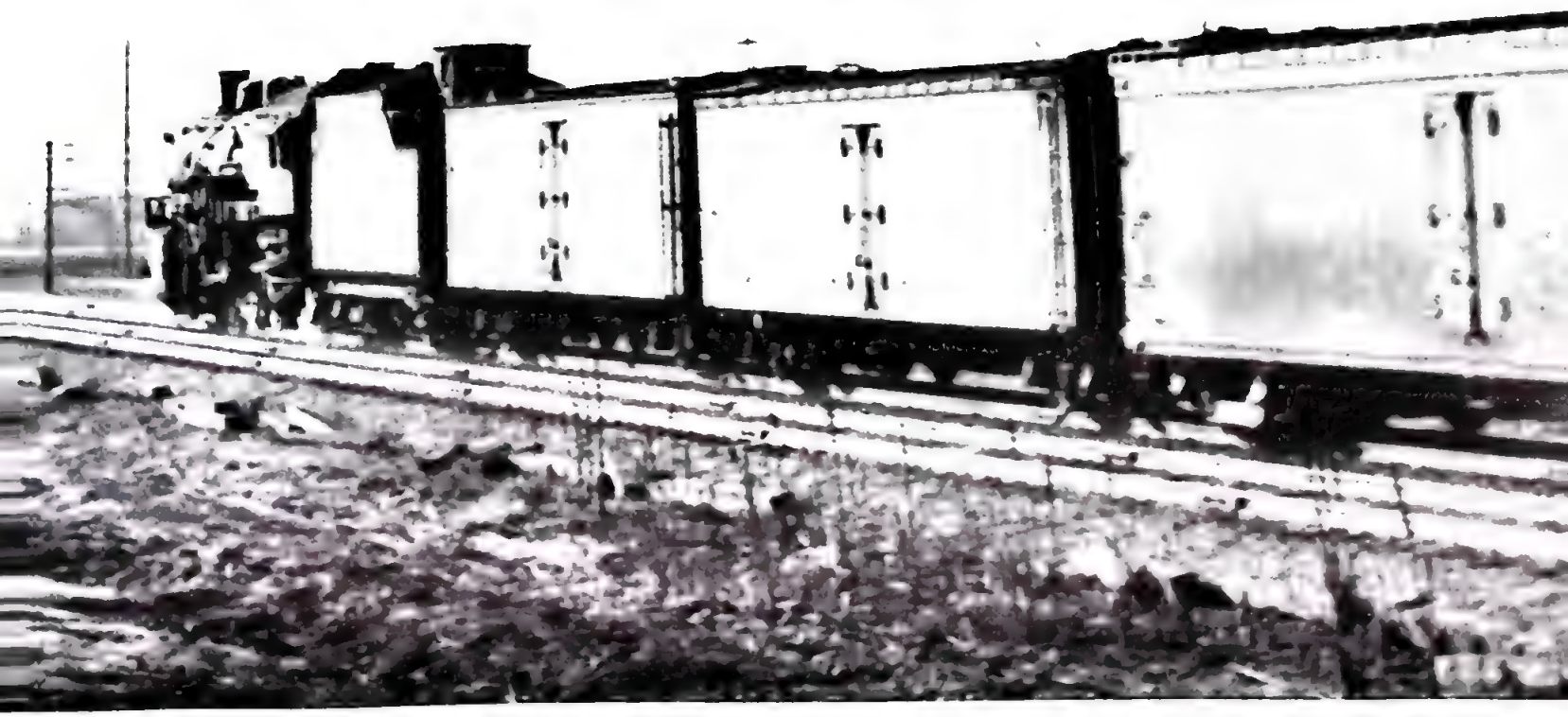
"Everyone knows about his great photography of the Northern Pacific, but in working with him on the book, 'The Electric Way Across the Mountains,' I discovered that one of his first 'real' train pictures (above) was taken at 10 years of age in June 1921 on the Milwaukee Road at Piedmont, Mont. It shows his dad, an NP operator, and his brother, Maynard, looking at the derailed 10204 freight motor set. Only two months later, Ron got his first cab ride at Piedmont on helper No. 10235. The crew let him pick up orders for them on the fly at the summit of Pipestone Pass. From that time, he was also a great fan of the Milwaukee Road and one of its electrification's greatest photographers.

"Nixon's mentor in photography was his mother, Elizabeth, an accomplished photographer who first put a camera in her son's hands when he was 5 years old."

JUST out of Missoula on a placid summer day in the early 1940's, Milwaukee Road's eastbound Olympian *rolls into Bonner Junction, Mont., along the Clark Fork River reservoir behind an EP-3-class Baldwin-Westinghouse passenger motor.*

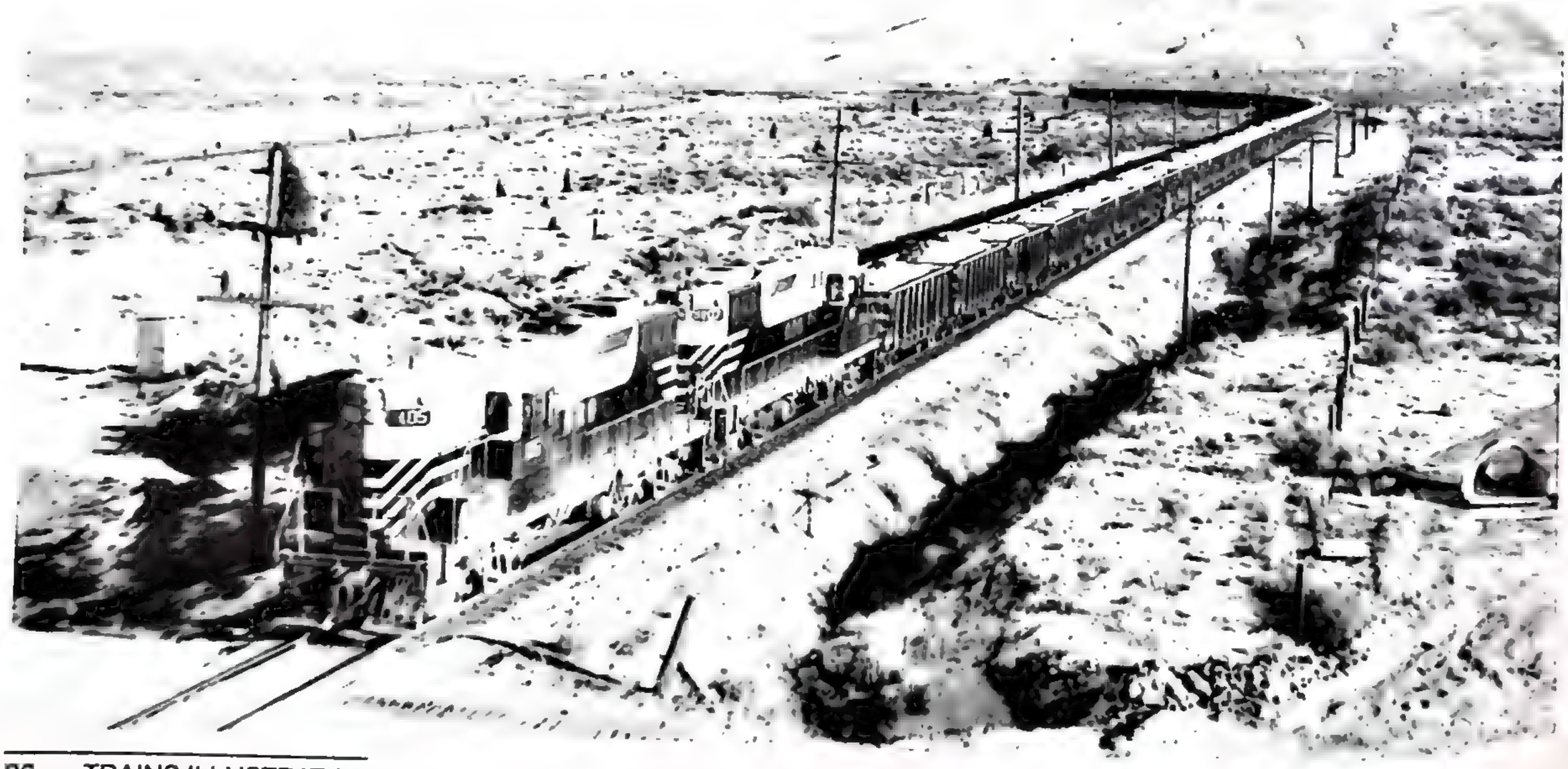
THE PIONEERS

TANDEM of Northern Pacific 2-8-2 1710 and 4-6-2 2235 (above) has all it can handle pulling 10 cars of the second section of train No. 1, the North Coast Limited, *up the hill near Bozeman, Mont., on January 29, 1941. Along NP's double track between DeSmet and Missoula (right), NP Extra 5141 West meets Extra 1729 East on April 18, 1943.*



THE PIONEERS

MONTANA MONTAGE: Belpaire-boilered N-1 2-8-8-0 2000 (above) splits semaphores along Great Northern west of Glacier during 1940's. NP 2-8-8-4 5000 (right) gets under way at Glendive in February 1938. GP9's of Butte, Anaconda & Pacific wheel copper ore on NP trackage rights west of Butte in 1960's. ■



A pro goes railroading

AS hillside propellers harness the wind, a Southern Pacific SD40R and mates (left) harness thousands of diesel horsepower on westbound freight at Mojave, Calif. In a quieter scene, moonlight descends on SP's El Paso (Tex.) terminal.

A MEASURE of the visual appeal of railroading is the way it attracts professional photographers. A case in point: David Clark Wendt of Cincinnati, O. As a photographic designer for the advertising agency of Shelby & Shane and as a regular contributor to *Cincinnati* Magazine, the 29-year-old Wendt has developed a formidable portfolio. In the studio or out in the field, he has honed the skills necessary to bring life to images of people and products. A frequent subject: luxury automobiles.

Wendt puts this versatility to work in his railroad photographs, which range from idyllic scenes along the old Baltimore & Ohio main line near his childhood hometown of Oxford, O., to powerful depictions of his favorite railroad, the Southern Pacific. For all his professionalism, though, Wendt is unabashed in identifying his railroad mentor: "Richard Steinheimer is my photographic hero, pure and simple." Wendt traces his interest in railroad photography to "Stein's" photo essay about Santa Fe and SP on Tehachapi, published in January 1977 TRAINS. "His handling of the subject matter was inspiring to me, especially the way he used the railroad in its surroundings." Wendt has put some of Stein's ideas to work. We trust the master will approve.—K.P.K.

Richard Steinheimer was the inspiration

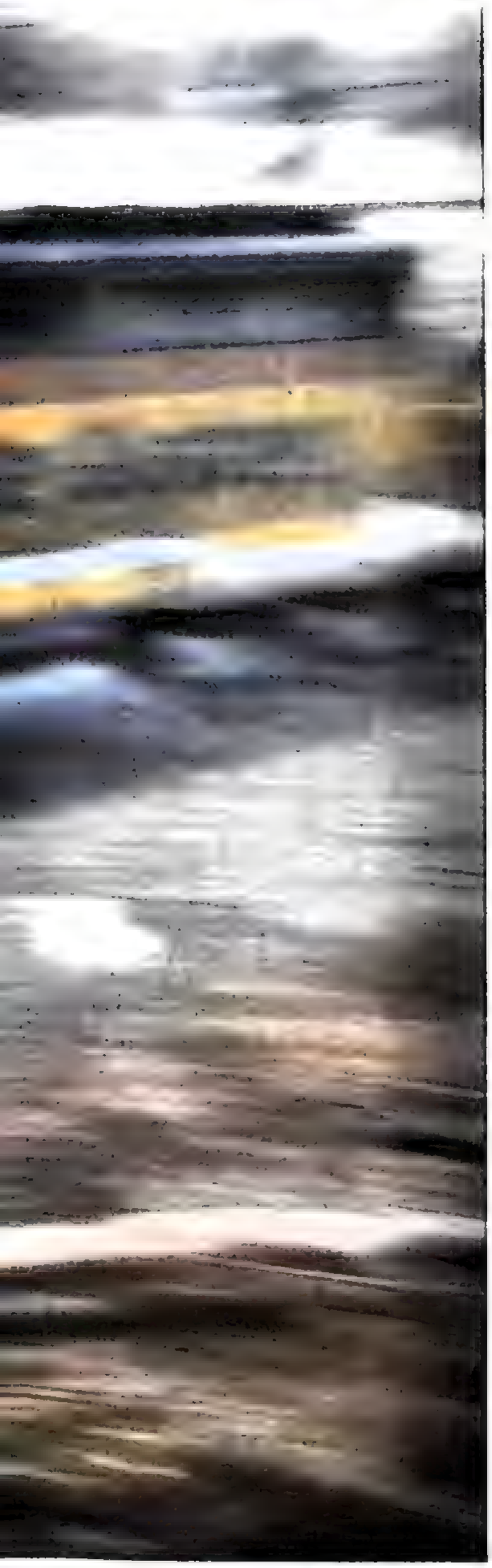
DAVID CLARK WENDT

ALTHOUGH known for its logging heritage and hard-working Shay steam locomotives, West Virginia's Cass Scenic Railroad is also home to a distinctive diesel, Western Maryland BL2 No. 82; photographer Wendt found the 1948 EMD product stored on a siding during a May 1988 visit.

A PRO GOES RAILROADING

TWILIGHT, silos, and a cut of covered hoppers combine to create a study in light and contrast on a siding at the Early & Daniel grain mill, along the Ohio River west of Cincinnati on CSX's old Baltimore & Ohio main line to St. Louis.

PROTECTED by a dwarf signal, a brakeman prepares to climb down from Chesapeake & Ohio GP7 5810 during a stopover to pick up cars at former C&O-B&O interchange in Cottage Grove, Ind., amid an early 1978 snowstorm.



TWO examples of CSX predecessor paint schemes are evident in panned photos of westbound freights near the author's childhood home in Oxford, O.: SD40 7513 in Chessie System livery and U23B 2312 in older C&O garb. ■

TRACTIVE EFFORT, boiler dimensions and pressure, size of drivers—these and other similar statistics enable one to judge just what a steam locomotive could do . . . at least on paper.

Most engine-watchers, however, have a favorite wheel arrangement based not only on performance statistics but two other factors: How does she look? How does she sound? The esthetic appeal outweighs all other criteria in determining what locomotive is the most sought after, the most enjoyed.

I was and will always remain a devoted fan of the Southern Railway's elegant green-and-gold, Elesco-feedwater-heater-equipped Ps-4 class heavy 4-6-2. Today, fortunately, one example of the "Queen of Locomotives" can be seen, at the Smithsonian Institution in Washington, D.C.

During the 1970's and 1980's, Southern and successor Norfolk Southern Corporation fielded the most diverse and numerous series of steam-powered excursions in the nation. On Southern's Washington-Atlanta main line alone one could, through the years, see locomotives of eight wheel arrangements—2-8-0, 2-8-2, 4-6-2, 4-6-4, 2-8-4, 4-8-4, 2-10-4, and 2-6-6-4—alive, roaring along with passenger trains, showing a new generation of railfans why the older generation has such a fascination for the steam locomotive.

When I started photographing these marvelous machines I decided to pick one location to shoot some of these engines being operated by the Southern so that, in comparing locomotives, the background would not be an influence.

My chosen spot was approximately one-half mile south of Swann, N.C. (Milepost 245.3), on the Southern's Eastern Division. Here is located a superelevated curve, heavy rail, thick ballast—a photo angle that would accentuate the entire locomotive, including the undercarriage.

For your enjoyment and comparison, then, here are photos of five Southern steam stars of different types: a 4-6-4, Canadian Pacific Royal Hudson No. 2839; a 2-8-4, Chesapeake & Ohio Kanawha No. 2716; a streamlined 4-8-4, Norfolk & Western J-class Northern No. 611; a 2-10-4, Texas & Pacific's well-proportioned Texas No. 610; and a 2-6-6-4, Norfolk & Western's huge and powerful A-class No. 1218.

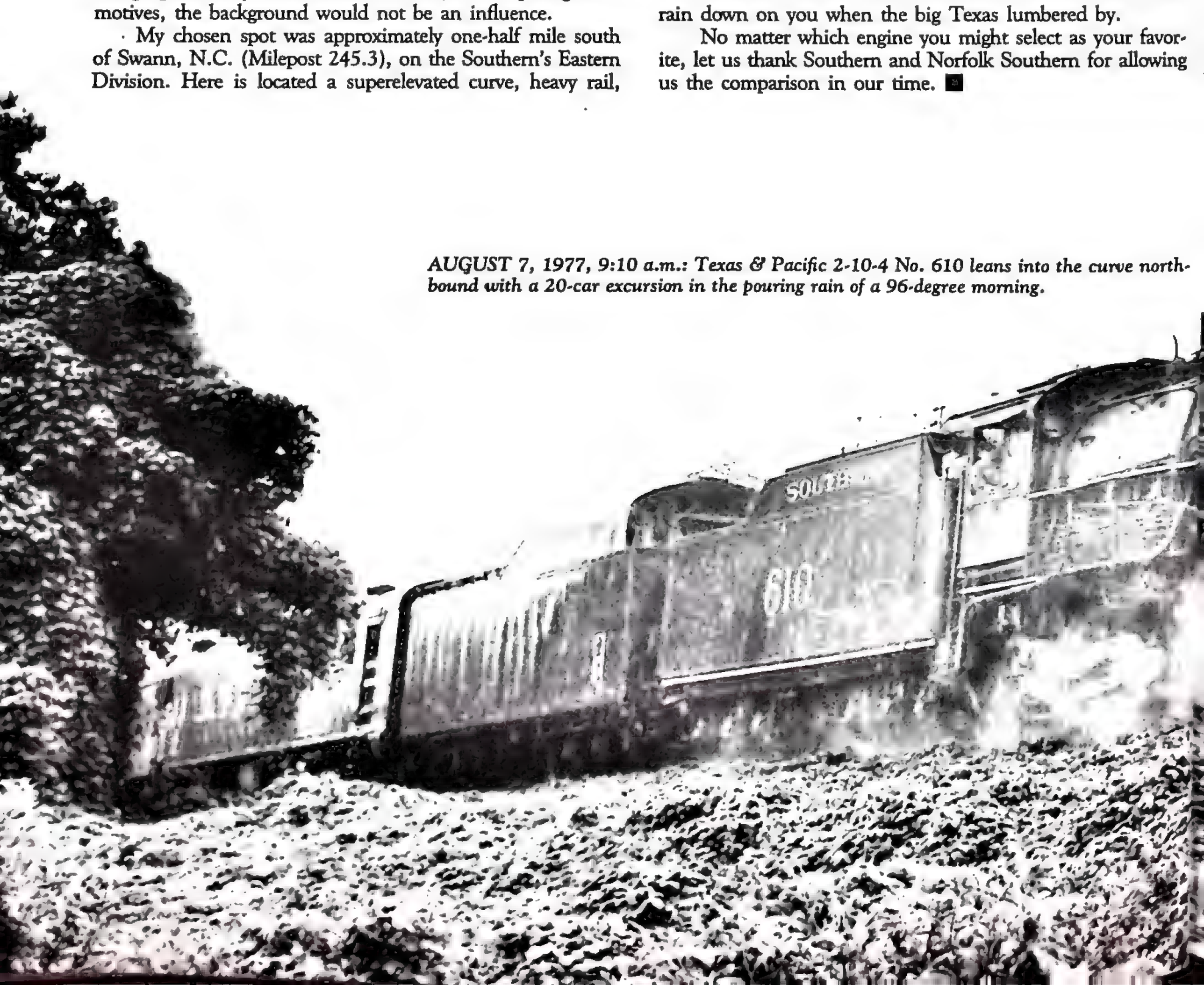
There is an old saying: "Beauty is in the eye of the beholder." Well, beholder, which one of these locomotives would *you* pick as the most appealing?

For me, there are pros and cons. I enjoyed the sharp crack of the exhaust from the high-wheeled visitor from Canada, seemingly all legs. But the Royal Hudson's recessed headlight was, to me, a distraction. Still, on level track she could really make time. The Kanawha, like all modern C&O steam power, had a most pleasing appearance and sound. N&W's J, the heaviest and most powerful 4-8-4 built, appears to be in a class by herself. And could there be anything more awesome and captivating than a Class A at full throttle?

Perhaps I'll surprise you, but the T&P 2-10-4, with Elesco feedwater heater, Delta trailer truck, and capped stack, would be my pick as the most esthetically pleasing and fascinating of the five locomotives depicted. For a Southerner, how different it was to have oil soot rather than coal cinders rain down on you when the big Texas lumbered by.

No matter which engine you might select as your favorite, let us thank Southern and Norfolk Southern for allowing us the comparison in our time. ■

AUGUST 7, 1977, 9:10 a.m.: Texas & Pacific 2-10-4 No. 610 leans into the curve northbound with a 20-car excursion in the pouring rain of a 96-degree morning.



A Southern steam chronology

Same time, same place; five engines across a decade

CURT TILLOTSON JR.

JULY 14, 1979, 9:40 a.m.: On a hot (90 degrees) and humid morning, the CP Royal Hudson cracks her exhaust through the superelevated, kudzu-laden curve with 12 cars in tow.

JULY 4, 1982, 9:45 a.m.: C&O 2-8-4 2716, on loan to Southern from Kentucky Railway Museum, takes a 17-car train north on a relatively cool (80 degrees) Independence Day.

AUGUST 22, 1982, 9:15 a.m.: Newest star of the show, N&W J-class 611 heads for Roanoke with 7 cars on her maiden passenger voyage out of NS's Birmingham (Ala.) steam shop.

JUNE 13, 1987, 9:10 a.m.: In the rain and from a slightly different spot, N&W 1218 makes an awesome sight on the curve as she follows a very late Amtrak Crescent by 10 minutes. ■

FT 103
and friends

Pristine and people pictures at EMD's party

LEFT TI J David Ingles

TRAINS ILLUSTRATED Jeff Madden

TRAINS ILLUSTRATED: J. David Ingles

ITS roof dusted from thousands of feet tromping EMD's freshly graveled display grounds, today's FT 103 duo is admired by a human piggyback move late in the afternoon (opposite page, below). Builder's number 1030 begat the road number.

TO mark the 50th anniversary of its landmark FT road freight diesel demonstrator set No. 103, and also to celebrate a recent upturn in business that has resuscitated locomotive-building at its La Grange plant in the Chicago suburb of McCook, Ill., Electro-Motive Division of General Motors gathered 17 units for an all-day public open house on September 17, 1989. [For further details, see pages 20-22 in December 1989 TRAINS.]

Perhaps as many as 30,000 people thronged the grounds for the 8 a.m.-5 p.m. affair. The 103 set, which EMD may tour, is comprised of one cab unit (later Southern 6100) from the original A-B-B-A demonstrator and a companion booster unit, also originally Southern but not part of the original 103. EMD also had on display its research unit 268, an "F50CM" cowl unit converted from a traded-in Amtrak SDP40F; SD45X test team member 5740; GP38-2 837, an ex-Conrail unit (built as Penn Central 8037 in 1972) now part of EMD's Operating Lease Fleet; GP60 demonstrator EMD 5; and SW1001 117, the La Grange plant switcher. Two spanking-new EMD's, Union Pacific SD60M 6200 built at La Grange, and Canadian National SD60F 5535, the 5000th unit built at London, Ontario, were on hand, as were five units on loan from railroads' active fleets: Santa Fe FP45 101; Burlington Northern SD40-2 7111, representing the best-selling EMD model ever and whose prime mover counts the 100 millionth EMD horsepower; Conrail 3000, built for New York Central in 1965 as part of ther first order of GP40's; Indiana Harbor Belt SW9 9007 (IHB serves the La Grange plant); and UP DDA40X "Centennial" unit 6936, kept for special trains and events. Museums and historical societies loaned another four units: Chicago & North Western GP7 1518, the first Geep (built in 1948 as EMD 100), from the nearby Illinois Railway Museum at Union; Great Northern 400, "Hustle Muscle," the first production SD45 (1966), from Duluth's Lake Superior Transportation Museum; Monon BL2 32 (1948), from the Kentucky Railway Museum; and Reading 5513, the first GP30 (1963), from the Reading Technical & Historical Society.

To rail photographer purists, the thousands of visitors cluttered their sought-after pristine views of the diesels. In the context of the *raison d'etre* of the celebration, however, including people in some if not all the photos was a must. Thus was presented the challenge of photographing the units both "cleanly" and by artfully composing the frames to allow for the human angle.

Four camera-toting T.I. / TRAINS staff members—artist Mike Danneman, ad production manager Jeff Madden, computer systems manager Karen Sorrel, and your editor—went down to EMD on that sunny Saturday, and here are some of our results.—J.D.I.

TRAINS ILLUSTRATED J. David Ingles

TRAINS ILLUSTRATED Jeff Madden

TRAINS ILLUSTRATED J. David Ingles

TRAINS ILLUSTRATED Mike Danneman

TRAINS ILLUSTRATED Jeff Madden

FT 103 AND FRIENDS

IGNORING the yellow tape, a young visitor climbs to peer into the cab of Santa Fe FP45 101, parked at the east end of the display next to Great Northern SD45 400 "Huscle Muscle." Opposite page, top: Three guests visited in the shade of the viewing steps for GP60 demonstrator EMD 5; bottom: visitors lined up to walk through brand-new Canadian National SD60F cowl unit 5535, the 5000th unit from GM's London (Ont.) plant.

Four photos this page, T.I.: J. David Ingles

FT 103 AND FRIENDS

CONTOURS of viewing steps alongside Monon BL2 32 seemed to match the unit's lines; it presented a contrast to the nearby brand-new UP SD60M 6200, to which visitors gained access through the nose door. An explanatory sign was posted by each locomotive. Behind Reading GP30 5513, and between CN 5535 and Santa Fe 101, were C&NW, EMD, Conrail, and BN units. ■

Two photos above, T.I.: J. David Ingles.

TRAINS ILLUSTRATED: Karen Sorrel.

PRAIRIE ACCOMMODATIONS

MOTOR CARS—self-powered railroad passenger vehicles containing a gasoline or diesel engine, often a mail and/or baggage section, and coach seating—were an inexpensive way for railroads to provide minimal accommodations on lightly trafficked rural lines. These cars had a character of their own and were known colloquially by almost as many names as were cabooses. Among the more popular terms were "doodlebugs" and "puddle-jumpers." In the 1930's and 1940's, motor cars operated on almost all of the large railroads (and some small ones too), but as the need for such services diminished after World War II, their ranks thinned.

Among the holdout railroads was Northern Pacific, which ran doodlebugs into the late 1950's. North Dakota, which had numerous branch lines, required passenger service on every line in the state, so NP and neighbors Great Northern and Soo Line operated either motor cars or mixed trains (freight trains with passenger accommodations in a coach or caboose), long after similar services had vanished elsewhere.

William D. Middleton, historian, author, and photographer known more for his electric traction interest, visited eastern North Dakota in 1959, and herewith we present a selection of his photos from our files.—J.D.I.

Northern Pacific anachronisms

PHOTOS BY WILLIAM D. MIDDLETON

CAR B-21, *running as train 139 between Fargo and Streeter, N.Dak., April 20, 1959, paused at Lisbon (above) and headed west from the junction with the Jamestown line at La Moure (below).*

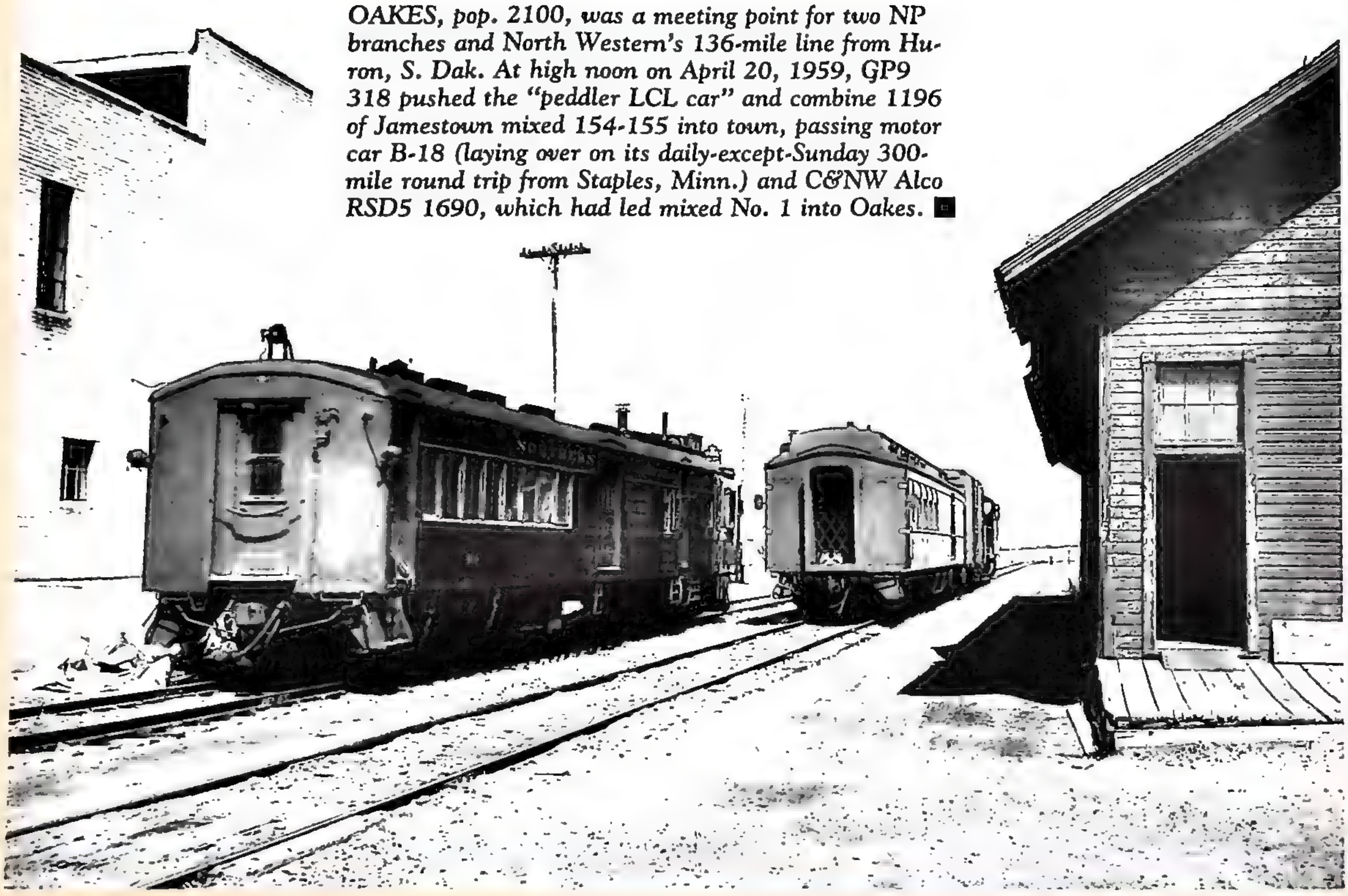
PRAIRIE ACCOMMODATIONS

LISBON, population 2300 and seat of Ransom County (above and left), was the largest town on train 139-140's 294-mile daily-except-Sunday round trip. Top right: Conductor C.L. Manro caught up on newspaper reading during a quiet moment on 139's run. Top center: Mail and express, staples of such local services, were unloaded at Verona, between Lisbon and La Moure.

PRAIRIE ACCOMMODATIONS

CANS on the platform at La Moure (above) gave true meaning to the term "milk run" for NP mixed train 154, the southbound leg of turnaround trains 154-155 that made a 138-mile round trip between Jamestown and Oakes daily except Sunday. Also at La Moure, a local clergyman watched less-than-carload freight being unloaded from the "waycar," an old NP refrigerated box car. Between stops, conductor Frank White did his paperwork (left). Outside Independence, at the junction with NP's old Fargo & Southwestern branch (route of motor train 139-140), 154 stretched its cars between GP9 318 and combine 1196 around the connection track (far left).

OAKES, pop. 2100, was a meeting point for two NP branches and North Western's 136-mile line from Huron, S. Dak. At high noon on April 20, 1959, GP9 318 pushed the "peddler LCL car" and combine 1196 of Jamestown mixed 154-155 into town, passing motor car B-18 (laying over on its daily-except-Sunday 300-mile round trip from Staples, Minn.) and C&NW Alco RSD5 1690, which had led mixed No. 1 into Oakes. ■



PRAIRIE ACCOMMODATIONS

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The Algoma Central Railway – North America's spectacular scenery backdrops the most unusual freight and passenger trains heading North to Sault Ste Marie. Color. 56 min. (Rail Innovations) .....**$49.95, #70240 V**

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Colorado's Colorful Joint Line – The latest contemporary diesels of the Burlington Northern, Rio Grande, and Santa Fe share the High Iron of Colorado's Joint Line in this scenic one-hour program. (WB Video).....**$49.95, #70245 V**

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Diesels Along the Mohawk & Hudson – Here's 62 minutes of dramatic 1988 action along Conrail's bustling ex-New York Central main line in New York State. Also, vintage NYC film and more! (JMJ) .....**$49, #70215 V**

First Generation Diesels: A Search for Survivors – You'll track down the aged Electro-Motive, Alco, Baldwin, Lima, and Fairbanks-Morse diesels that remain in service today. 52 min. (Kalmbach).....**$39.95, #15022 V/B**

Frisco 1522 – Frisco 4-8-2 1522 is captured in this comprehensive video that recalls the big Baldwin's 1988 return. Includes Wisconsin Central freight and passenger runs. 70 min. (Scholl) ....**$39.95, #70208 V**

Illinois Central Past and Present – See vintage passenger and freight footage of the Green Diamond in the 60s. Includes cab-ride footage on the City of New Orleans. 60 min. (Neff Video) ....**$33.45, #70262 V**

The Magnificent GG1 – Here's a superb documentary on the GG1 electric, including a historical overview and action between New York's Sunnyside Yard and Philadelphia. 60 min. (Mark I) .....**$49.95, #70212 V**

Memories of the Lehigh Valley – See LV passenger trains change from GG1 to Alco PA power and other grand diesel-era events. Great diesel variety, from F's to RS3's to C628's. 30 min. (Mark I) ..**$34.95, #70200 V**

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Pennsylvania Glory Vol. 1 – Climb aboard the PRR of the 1950's and see the action on the Long Island New York & Long Branch in Atlantic City, Elizabeth, Harrisburg and Enola Yard. 46 min. (Herron).....**$49.95, #70251 V**

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Railroads of St. Louis – Get ready for railroad action in this one-hour power show on the St. Louis Railroads. See UP, SP, CSX, Conrail, plus an engineer's view of the Mississippi. (Hopewell) .....**$39.95, #70244 V**

Rails In Transition – Jerry Carson captures the era of diminishing passenger train and freight service of the Missouri Pacific, N & W, The Pennsy and others in this one-hour classic. (Green Frog) .....**$54.95, #70228 V**

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The Saga at Donner Pass – Watch as Southern Pacific masters 138 miles of 2.4% grades that climb to over 7,000 feet, 10,000 ton trains battle winter snows, and more! 60 minutes. (Video Rails)...**$49.95, #70231 V**

A Salute to Soldier Summit – Discover brilliant desert scenery as Rio Grande's Utah Division tours Salt Lake City and Grand Junction to Soldier Summit. See Amtrak, GP40, and more! 60 min. (WB Video).....**$49.95, #70261 V**

Santa Fe Odyssey – This spectacular 30-year study of Santa Fe features steams and late diesels including FT's, PA's, switchers and road trains stretching into the early years of Amtrak. 160 min. (Green Frog).....**$99.95, #70246 V**

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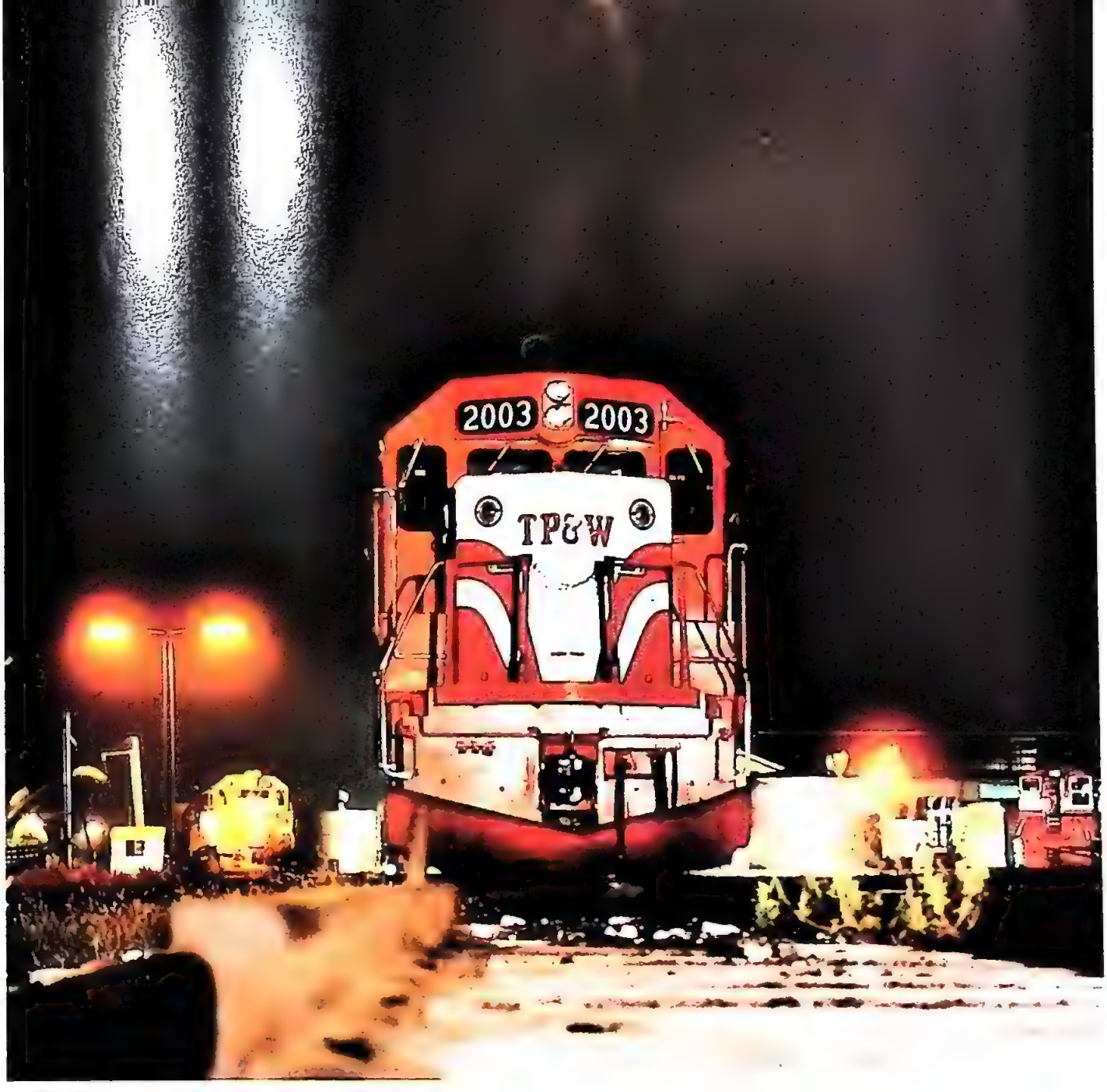


PICTURE SHOW

An exhibit of individual efforts

ROGER A. HOLMES framed East Broad Top 2-8-2 No. 15 in a roundhouse door in the moody February 1981 scene on the opposite page, and employed a rail-level view at the Toledo, Peoria & Western engine terminal in East Peoria, Ill., September 1, 1983, in the night photo above. The privately owned EBT hauls tourists out of Orbisonia, Pa., on 5 miles of what was a 3-foot-gauge coal-hauler, now preserved as it last operated in 1956. TP&W parent Santa Fe merged it on January 1, 1984, but sold the line to new operators in 1989, and a new TP&W has been born.

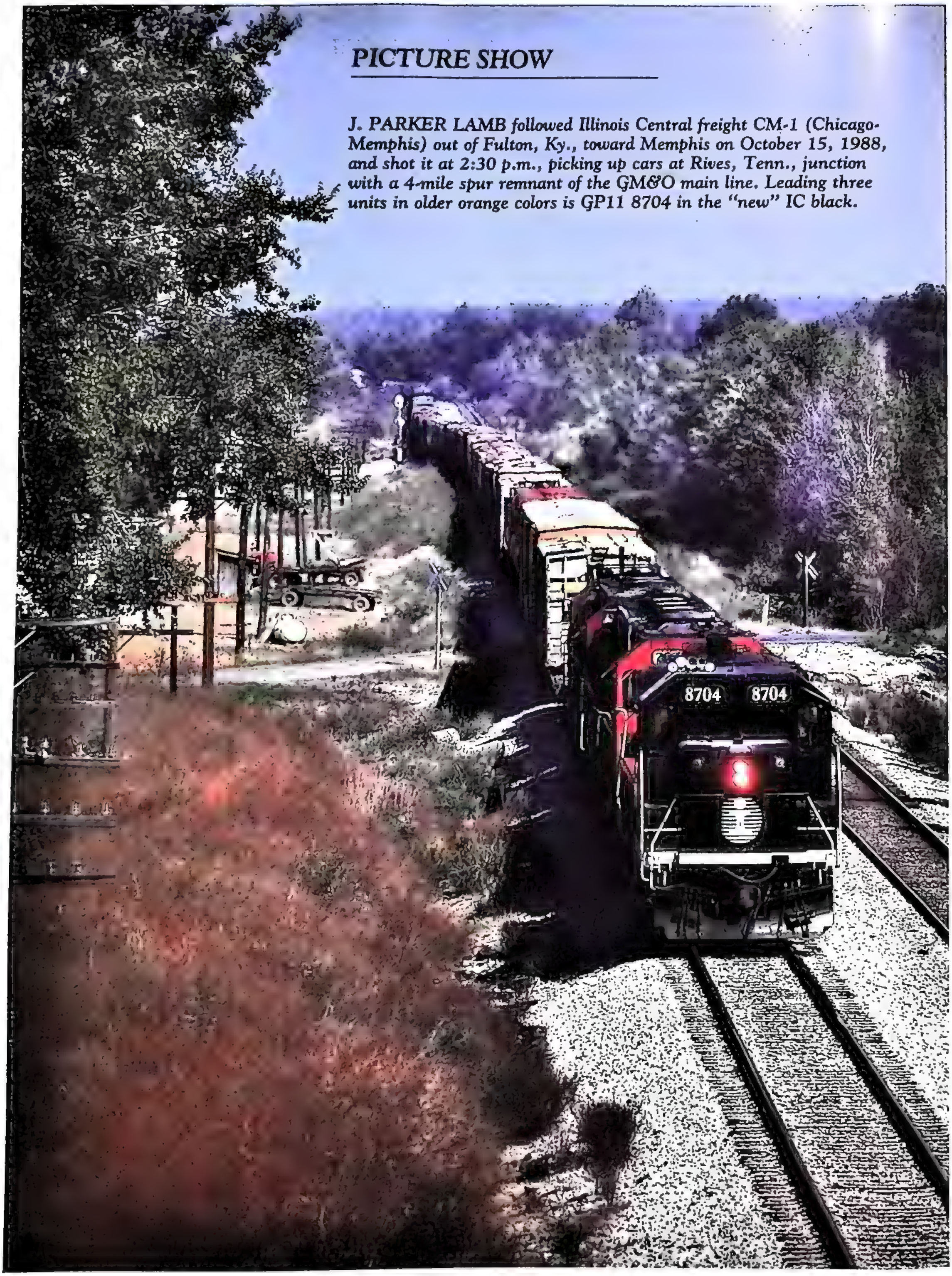
EXCHANGE
CIMARRON

PICTURE SHOW

TIM ZUKAS captured all the spirit of small-town Kansas and the fast high iron of the Santa Fe at 8:05 a.m., February 26, 1976, as Amtrak train No. 3, the Southwest Limited, *blasted through Cimarron en route to Garden City, Kans., Albuquerque, N.Mex., and other intermediate points before ultimately reaching Los Angeles. Although No. 3 was 10 minutes late, the engineer didn't seem to be in a hurry with the two SDP40F's and 10 cars, since he was doing "only 84 mph" on the 90-mph speedway. To Santa Fe, it's 7:05 a.m.—the railway here runs on Mountain Time.*

PICTURE SHOW

J. PARKER LAMB followed Illinois Central freight CM-1 (Chicago-Memphis) out of Fulton, Ky., toward Memphis on October 15, 1988, and shot it at 2:30 p.m., picking up cars at Rives, Tenn., junction with a 4-mile spur remnant of the GM&O main line. Leading three units in older orange colors is GP11 8704 in the "new" IC black.



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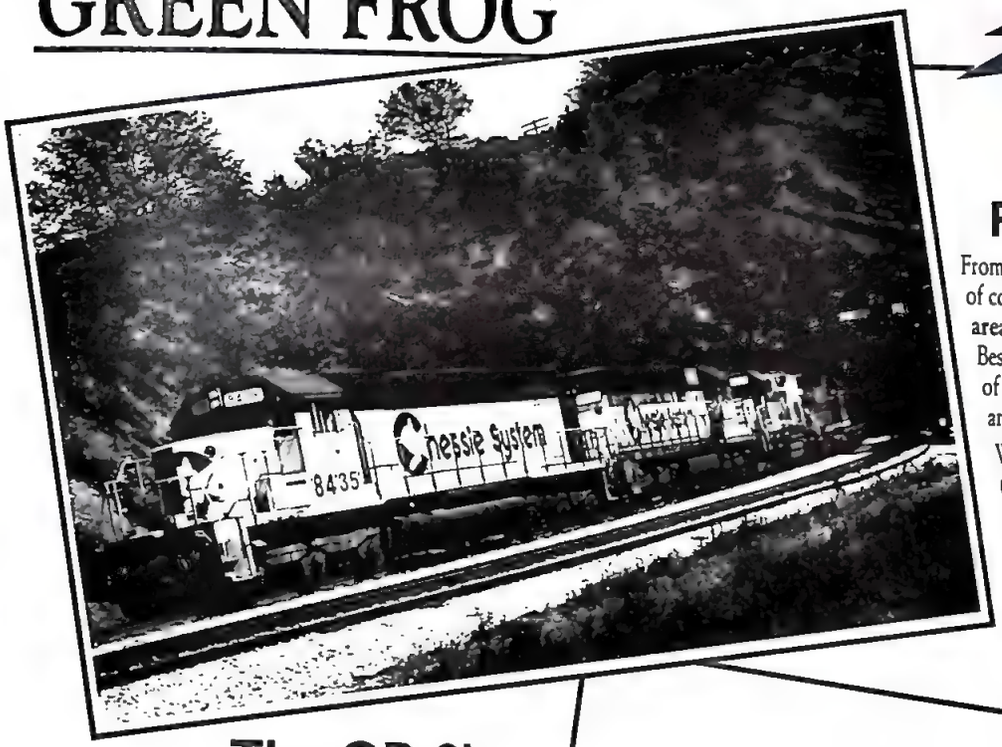

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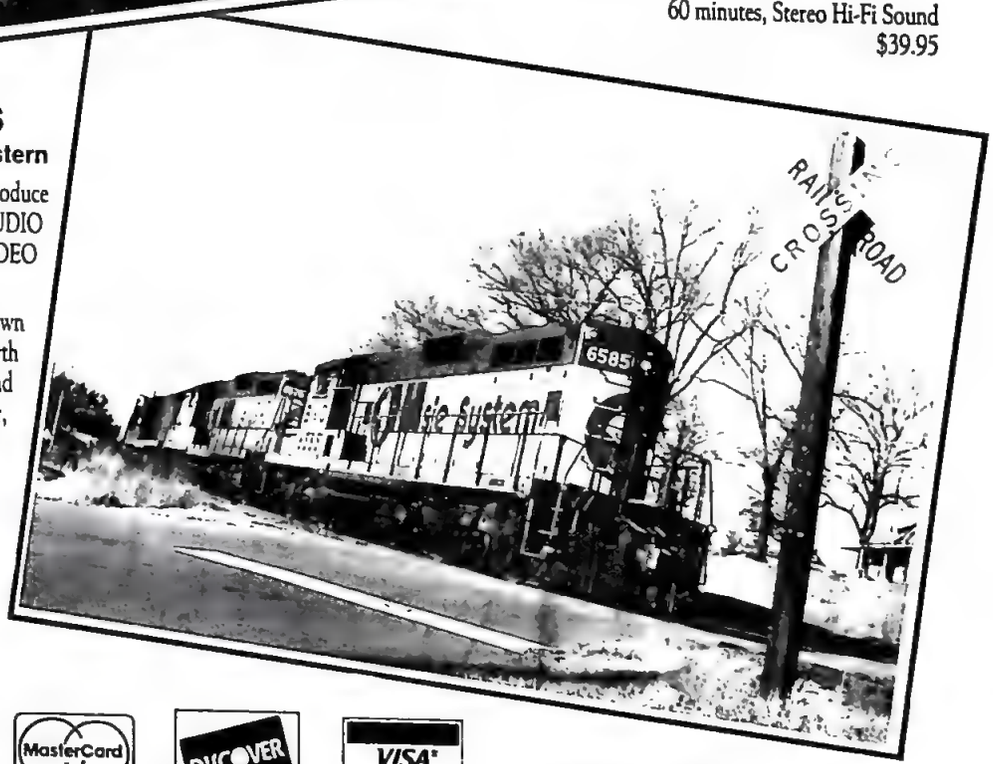

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PICTURE SHOW

FRED CLARK JR. stood on Southern Railway right-of-way for this going-away view of a Louisville & Nashville coal train, with Norfolk & Western hopper cars, emerging from Lookout Mountain tunnel at Chattanooga, Tenn., on August 16, 1977. In an era before Family Lines, Seaboard System, and CSX Transportation, the diesel consist is an all-L&N-gray trio of two U23B's sandwiching a GP30. ■

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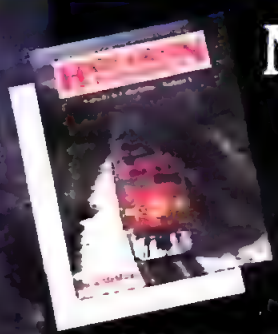

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EXPOSURE METER

TRAINS ILLUSTRATED welcomes comments from readers. Please keep letters brief and address them to: TRAINS ILLUSTRATED "Exposure Meter," P. O. Box 1612, Waukesha, WI 53187. Communications are not acknowledged.

CREATIVE APPROACH

"Black-and-White Photography—the Hidden Challenge," by Stanley W. Trzoniec in December 1989 TRAINS ILLUSTRATED [pages 21-25], is absolutely excellent. I'm glad to see someone give black-and-white the attention it deserves. With black-and-white, one is only limited by one's own imagination.

"In the Summer of '62: L.A. Nights," by Stan Kistler [pages 34-41, December 1989 TRAINS ILLUSTRATED], brought back fond memories of the *El Capitan* and also rekindled my interest in night photography.

Dave Bontrager

Denver, Colo.

OBSESSION APPEASED

After seeing my aerial photograph of N&W 4-8-4 No. 611 amid fall color on pages 56-57 in "Picture Show" of December 1989 TRAINS ILLUSTRATED, I became obsessed with determining the exact location, as the information which I submitted to you (between Lancing and Sunbright) spans 10 miles. Checking Southern track maps further led me to discover that my information was in error.

It became obvious that this shot was somewhere between New River and Robbins, which I confirmed. The shot was taken at the grade crossing on the north side of Mountain View, approximately at Milepost 220.0.

Robert W. Lyndall

Marietta, Ga.

NOT NEWSWORTHY, BUT . . .

TRAINS ILLUSTRATED seems to be an ideal outlet for people like me who accumulate huge amounts of slides that aren't particularly newsworthy, but are interesting. I envision T.I. like a giant TRAINS "Photo Section," [a vehicle] to study each image for a long time, to get the most out of it.

Charles S. Streetman

Glen Ellyn, Ill.

SEABOARD TYPO

I found a mistake in the "Fallen Flags" on Seaboard Air Line in December 1989 TRAINS ILLUSTRATED. The lead Alco unit of the freight pictured on page 46 should be 1680, not 1650.

Clarence Ranger Jr.

Summerhill, Pa.

T.I.: THE CUSTOMERS SPEAK

I have read in "Exposure Meter" that other readers are unhappy with the quality of T.I.'s photos. They are crisp, clear, and done in a manner that makes them both interesting and exciting. So how could they be any better? My complaint is only that TRAINS ILLUSTRATED isn't monthly!

Del Ennis Weatherley

Titusville, Fla.

I enjoyed reading the last couple issues of T.I, but I have one request for future issues. Please spare those of us whose eyesight is no longer what it used to be and refrain from the use of black printing on a blue background. It would be well to avoid black on maroon or dark green also.

Donald S. Robinson

North Billerica, Mass.

Issue No. 1: A disappointment; No. 2: fair; No. 3: 68 pages, generously counting covers, had 18 pages of ads, 11 great shots ruined by running across two pages (turn them 90 degrees). On page 16, the effect was ruined with an insert; 14 pages in my copy were wrinkled top to bottom, *i.e.*, printing problems. If No. 4 isn't a major improvement, count me out.

Harold E. Miller

Lancaster, Pa.

ARE THERE MORE?

As a lifetime resident of Delaware, Ohio, I and other central Ohioans were eager to read Jack H. Bachelor's article in December 1989 TRAINS ILLUSTRATED [pages 30-33].

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the Galion-Columbus single track of the old Big Four. Controlled sidings at Edison and Worthington are too short for many trains.

Peter White
Delaware, Ohio

On New York Central's steam locomotives' oval emblem plates, the background was *blue*, not red as you implied by decorating page 30 in "Delaware, O., on the New York Central." There were only two exceptions: J-3 streamlined *Empire State Express* 4-6-4's (5426 and 5429), on which the emblem appeared in red on the sloping forward nose.

Adrian Buyse
Strafford-Wayne, Pa.

☐ *Blame the diesel-era editor—New York Central's diesel noses had red-and-white emblems.*-N.L.B.

MONEY NOT WELL SPENT

I just received my first issue of TRAINS ILLUSTRATED and I want to say I am sorry that I spent our Society's money on this magazine. I have known Kalmbach Publishing for quite a few years as a subscriber to MODEL RAILROADER and TRAINS, but I was not prepared for this paltry effort on your part.

I want to echo the criticism about the photos across the binding. Your concern about cracking the slick enameled paper is at fault if it ruins the appreciation of the material in the magazine. This material does not warrant a cover that is so expensive and sacred that it threatens the existence of the magazine.

Dean Moore
Roseville Historical Society
Roseville, Calif.

HOPEFUL PHOTOGRAPHER

Congratulations on the excellence of your new publication. The quality of its photography is far beyond that which I have seen in any related magazine. As an aspiring railway photographer I hope to make a contribution to TRAINS ILLUSTRATED some day.

In the meantime, let me contribute by correcting the caption on page 53 of September 1989 T.I.—referring to the "Montreal-Toronto section" of Via Rail Canada train 1, the *Canadian*. This train traveled between Montreal and Vancouver. At Sudbury, Ont., it was joined by cars from train 9, also known as the *Canadian*, originating in Toronto. Therefore, the train pictured at Les Cedres, just off Montreal Island, was simply the *Canadian*.

Graham Schurman
St.-Laurent, Que., Canada

BEATING THE DRUMS

Just when I was starting to think that TRAINS ILLUSTRATED was going to be just another railfan magazine—along comes the December 1989 issue.

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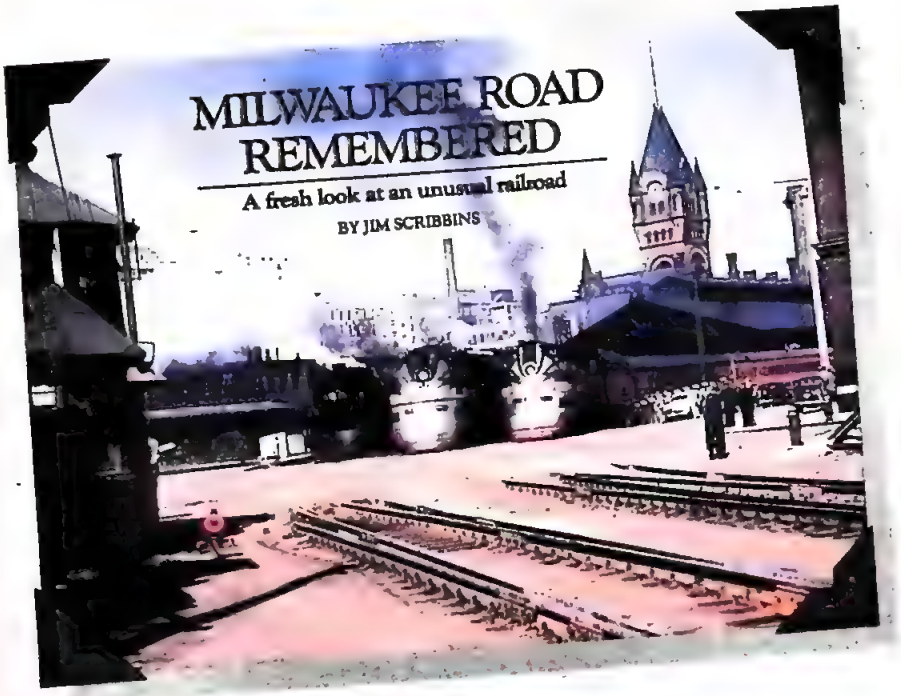

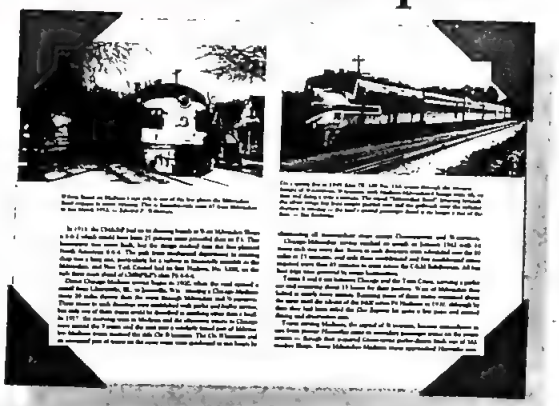

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I'm always on the lo[illegible] good photos showing new design[illegible] and-white views are common, with most of them being from the so-called "golden age" of railroading, the 1920-1930 era. In 31 years I have never seen any color photos of drum signs published in the magazine, and I haven't even bothered to think about color *night* views. So you can imagine how I felt when I took a look at Stan Kistler's feature, "In The Summer of '62: L.A. Nights," in December 1989 T.I. [pages 34-41]. It is a perfect example of the type of work that should be in every issue of T.I. The beautiful photo spread across pages 36-37 is really something. And the fact that the Santa Fe was still using drum signs in 1962, long after other railroads had discontinued their use, says a lot about how the Santa Fe felt about their passenger business.

Paul R. McDonald

Waterloo, Iowa

Congratulations on TRAINS ILLUSTRATED—the magazine that captures the splendor of the railroading at its best. I like the shiny cover paper and the beautiful color photographs, past and present.

Glen Landin

Orange, Calif.

Not bad, TRAINS ILLUSTRATED, though I would like more first-person accounts.

Jerry A. Bray

Tampa, Fla. ■

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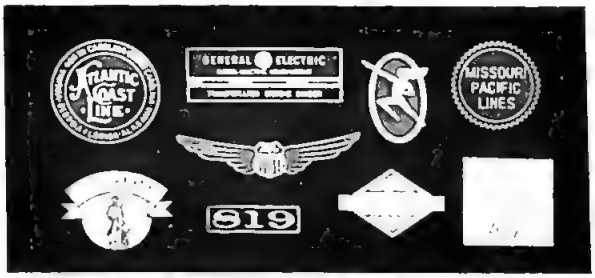

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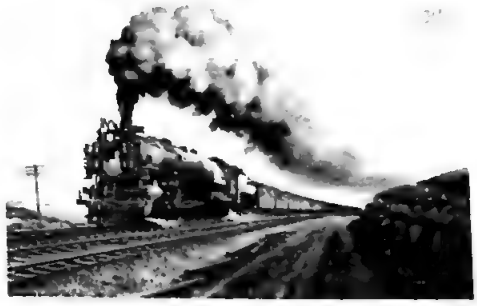

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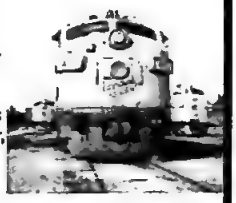

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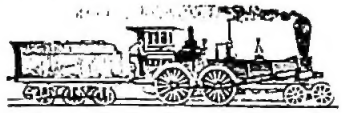

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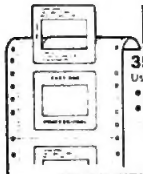

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NEXT IN TRAINS illustrated

Not everyone might subscribe to the supposition offered by Associate Editor Kevin P. Keefe on the following page—that it might be folly to ignore the camera technology of today and head to trackside with "outdated" equipment. For example, consider George A. Forero. He totes a 4×5 Graflex around for his railroad photography, and in the next issue of TRAINS ILLUSTRATED (which will be published in June 1990 and carry a cover date of September 1990), he explains the advantages in "Why 4×5 photography"? With this photo of a Canadian National ore train, for example, "the 4×5 film retained detail in the nose of the lead unit 2039 and required only a few seconds of dodging in the darkroom." September T.I. will also contain a color portfolio from Mike Yuhas, shot in the eastern U.S. before he headed west to become Ad Sales Representative for this magazine and TRAINS; a tribute to photographer H. D. "Mike" Runey in "The Pioneers"; "Picture Show;" and more.

SEPTEMBER 1990 issue on sale JUNE 12

James P. Gallagher.

FINAL FRAME

THE WAY WE WERE

In an era of motor drives, "smart" cameras, and high-speed color film, it's easy to forget the rigors of railroad photography in the days when taking a picture of a train meant setting up the tripod, loading the slow-speed black-and-white roll film into a 2¼-inch format camera, and peering down into the murky glass as a train rolled into the viewfinder—in reverse, of course. It was an era of names like Yashica, Rolleiflex, and Retina 1A. This laborious drill is personified in this cameo of two smartly dressed fellows settling in for a morning of photography along the Baltimore & Ohio at Relay, Md., in October 1955, just as train 35 speeds past behind a GP9. (The guy on the right does have a 35mm camera strapped around his neck—a concession to modernity—but it's probably an Argus.) Now, some of us might trade anything to return to the Relay of the 1950's and shoot a GP9 in B&O passenger paint, or even everyday steam. But go without the Nikons, Canons, and Minoltas of our silicon-chip, single-lens-reflex age? Probably not.—K.P.K.

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